LAWRENCE
TIBBETT
GRACE
MOORE
NEW MOON
METRO-
GOLDWYN-
MAYER
TALKING
PICTURE
25
CENTS

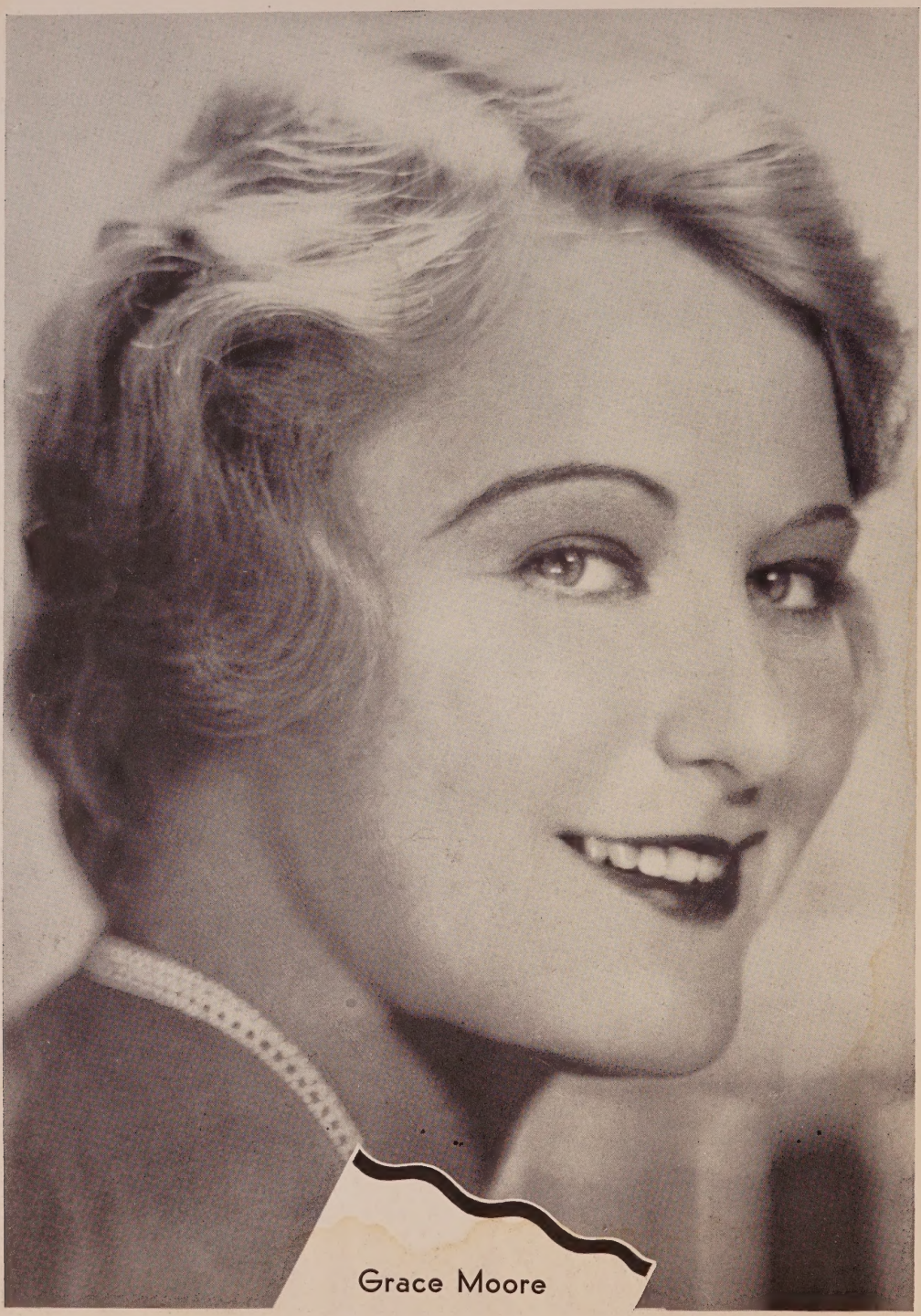
Lawrence Tibbett

METRO-GOLDWYN-MAYER

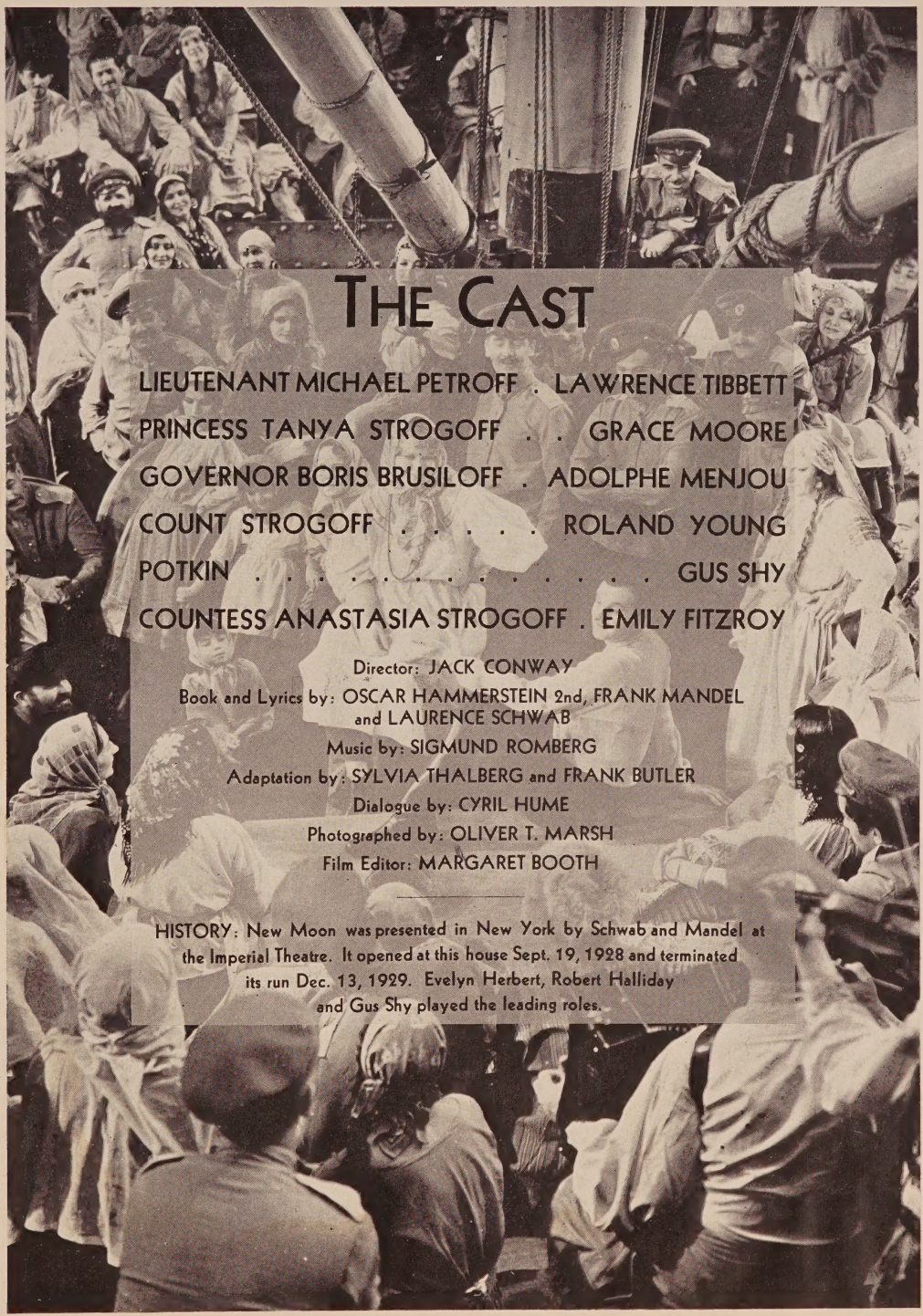
presents

Lawrence Tibbett and Grace Moore

in "NEW MOON"



Grace Moore



THE CAST

LIEUTENANT MICHAEL PETROFF . LAWRENCE TIBBETT

PRINCESS TANYA STROGOFF . . GRACE MOORE

GOVERNOR BORIS BRUSILOFF . ADOLPHE MENJOU

COUNT STROGOFF . . . . . ROLAND YOUNG

POTKIN . . . . . GUS SHY

COUNTESS ANASTASIA STROGOFF . EMILY FITZROY

Director: JACK CONWAY

Book and Lyrics by: OSCAR HAMMERSTEIN 2nd, FRANK MANDEL and LAURENCE SCHWAB

Music by: SIGMUND ROMBERG

Adaptation by: SYLVIA THALBERG and FRANK BUTLER

Dialogue by: CYRIL HUME

Photographed by: OLIVER T. MARSH

Film Editor: MARGARET BOOTH

HISTORY: New Moon was presented in New York by Schwab and Mandel at the Imperial Theatre. It opened at this house Sept. 19, 1928 and terminated its run Dec. 13, 1929. Evelyn Herbert, Robert Halliday and Gus Shy played the leading roles.

Director

Jack Conway

The Story of "NEW MOON"

THROUGH the Caspian Sea the good ship, New Moon, drives toward the Port of Krasnov. Lieutenant Michael Petroff is on board with a detail of soldiers, which he is taking to the Krasnov Garrison. Princess Tanya Strogoff is also on board under the chaperonage of her aunt, Countess Anastasia, and her uncle, Count Strogoff. The lieutenant dares not aspire to pay attention to a princess, but the latter may condescend to look at a lieutenant. The princess, a sophisticated beauty of St. Petersburg, cleverly contrives to get the handsome lieutenant into her cabin.

The lieutenant believes it is love that makes the princess daring. But in the morning, the woman turns into a princess again, aloof and inaccessible. The ship docks. Before Michael can get an explanation, the bugle blows, announcing the arrival of the governor. Michael must call his men to attention, then he sees the governor received warmly by the princess and her relatives. He hears the governor give the soldiers twenty-four hours leave in honor of the arrival of his betrothed. Michael is staggered. He sees the princess take the arm of the governor affectionately, and pass by him without a single word or sign of recognition.

Michael goes to the Inn of the Gypsies, where he tries to drown his sorrows, but the gypsy musicians play and sing of love, and Michael in an overpowering outburst, sings "Lover Come Back to Me." Inspired by his emotion, he invades the governor's palace, where the governor is giving a magnificent reception in honor of his fiancee. Michael strides into the ballroom, takes Tanya by the arm, and claims the dance. He whirls her across the ballroom to the surprise of the other dancers, and into a side room, closing the door behind them. The governor tries the door, finds it locked, and then it is opened by Tanya. Michael is silent while Tanya explains that the lieutenant has come to return the bracelet she lost on the ship. The governor sizes up the situation, and attempts to humiliate the lieutenant by suggesting that he be rewarded the money, like a servant. Tanya hands the money to Michael. Michael answers that, before this, he has always paid the woman, and that it

TANYA DELIVERS HER REPLY TO MICHAEL

is most unusual for the circumstances to be reversed. The governor coolly counters the insult by appointing the lieutenant to the command of Fort Darvaz—a frontier garrison that regularly murders its officers. Michael graciously acknowledges the death sentence; in the crowded ballroom, he sings a song of mocking defiance: "What Is Your Price, Madam?"

Michael goes to Fort Darvaz, accompanied by a small detail of troops. Bizarre banners have been hung out to welcome him. Two officers hang by the neck over the entrance of the gate. Michael and his handful of men, with guns drawn, ride into the fort; the wild Khirzes are sprawled all over the place, drunk and rebellious. Michael demands to see their leader, and a burly Khirzes steps forward. Michael shoots him down, and laughs an uproarious laugh—a laugh that is taken up by the Khirzes in a barbarous roar. A native tries to shoot Michael, but Michael gets him first. The laughter dies out. The Khirzes submit to the iron hand of Michael, and meantime savage tribes of natives threaten an attack.

Tanya and her uncle arrive. Tanya has come to repay Michael for his insult, and lashes him in the face with his riding crop. Michael does nothing. He has but one thought: to get her away before the attack comes. But scouts arrive and report that the Khirzes have closed the pass. Tanya must remain in the fort. . . .

The Tourkamens, greatly out-numbering the garrison, surround the fort, and there seems little chance for anyone to escape. In the face of death Tanya realizes her love. She asks Michael to make her his wife before they die. The garrison priest performs the sad ceremony. Michael, possessing the real Tanya, now has every reason for wanting both of them to live, and is inspired to take a desperate chance—a surprise attack.

The Khirzes refuse to leave the fort, and Michael rouses them with a song, as he once subdued them with a laugh. In the morning, the fort is deserted except for Tanya and her uncle. Tanya watches the horizon almost hopelessly. She sees the approach of a column of soldiers. It is the governor, arriving with a relieving garrison. A single survivor returns, only to report that Michael and his men were wiped out. At the darkest moment comes the sound of Michael's voice, as he returns with a handful of his men, to claim his bride.

AT THE GOVERNOR'S BALL

Looking Ahead at 1931

METRO-GOLDWYN-MAYER begins the new year with one of the most promising groups of story properties ever assembled by a film company.

"New Moon," which will play an indefinite engagement at the Astor Theatre, New York, and the Realife large-screen production of "The Great Meadow" stand at the head of the 1931 list. "The Great Meadow" is based on Elizabeth Madox Roberts' story of Kentucky pioneer days, with John Mack Brown and Eleanor Boardman in leading roles.

Marion Davies's current starring release is "The Bachelor Father," and she will then be seen in the leading role of another Broadway stage hit, "It's a Wise Child."

Greta Garbo's new starring vehicle is "Inspiration," and she will next be seen in a picturization of the widely-popular novel, "Susan Lenox." Miss Garbo may be starred later in the year in "Red Dust," a story with a tropical background.

After finishing work in "New Moon," Lawrence Tibbett completed a new role in "The Southerner," an original screen story in which Esther Ralston has the principal feminine part. "The Southerner" will be released early in 1931.

Joan Crawford's new starring picture is "Dance, Fools, Dance," a colorful story with a background of impetuous modern life. This was directed by Harry Beaumont, who made "Our Blushing Brides" and "Our Dancing Daughters."

John Gilbert's new photoplay is "Gentleman's Fate," which is an original story by Ursula Parrott. The supporting cast of this film includes such prominent players as Louis Wolheim, Leila Hyams, Anita Page and Marie Prevost.

Marie Dressler and Polly Moran, who convulsed audiences with "Caught Short," present another funfest in "Reducing," in which the co-starring comediennes run a beauty salon. It is likely that at least one other original story will be provided for Miss Dressler and Miss Moran later in the year.

HERE'S LOOKING UP!

Constance Bennett is starred in "The Easiest Way," under the direction of Jack Conway, who made "New Moon." Robert Montgomery, Anita Page and Adolphe Menjou have leading parts in this adaptation of one of Broadway's most successful stage plays.

Ramon Novarro demonstrated his versatility and fulfilled a long-deferred ambition by directing Spanish and French dialogue versions of his last starring film, "Call of the Flesh." Although Novarro's next story is not definitely selected, it is likely to be "Song of India."

The same combination which turned out "The Big House," namely Director George Hill, Scenarist Frances Marion, and Wallace Beery, have been busy with another original screen story, "The Secret Six." Jean Harlow, of "Hell's Angels," has the chief feminine role in this story of the machinations of a big city clique.

"Trader Horn," soon to reach the public, promises to be the most glamorous story of African adventure yet brought to the screen. This picture has required two years of preparation and camera work here and in central Africa, where Director W. S. VanDyke spent six months with a party of fifty persons.

Among the other outstanding properties which are likely to be produced during the coming year are "Grand Hotel," the New York stage hit; Joseph Hergesheimer's "Tampico," Victor Herbert's "Naughty Marietta," Wassermann's "The World's Illusion" and Winston Churchill's "The Crisis."

William Haines, whose latest release was "Remote Control," will be seen in at least three starring productions during 1931, the titles of which will be announced later. Buster Keaton, the "frozen-faced comedian," starts the new year with an adaptation of the stage hit, "Parlor, Bedroom and Bath," and will follow this with at least two other new season vehicles, which in all likelihood will be original stories.

Adolphe Menjou

■ ALTHOUGH Adolphe Menjou was born in Pittsburgh, which probably ranks as one of the most unromantic American cities, he carries with him all the debonair grace and poise of the most sophisticated Parisian. It would be difficult to imagine Menjou as provincial or gauche or anything but highly polished and worldly-wise.

Menjou is of French-Irish descent and speaks five languages fluently: English, French, German, Spanish and Italian. He is now studying Russian, although it may be a long time before a Hollywood producer becomes enterprising enough to attempt an all-Russian dialogue picture.

After attending a military school in Indiana, the future screen sophisticate decided that he wanted to become an electrical engineer. His first flair of ambition in this direction was sidetracked at Cornell when he began to dabble in amateur theatricals. When he received his diploma he put it in a trunk and went on the stage, attracting attention at once.

When the war broke out he enlisted as a private and returned as a captain. He determined to resume his stage career and started off in stock. He was playing on the coast when Charlie Chaplin selected him for a leading part in "The Woman of Paris." This picture established Menjou as one of the most promising actors the movies had recruited.

Among Menjou's best-known later screen vehicles were "The Grand Duchess and the Waiter," "Serenade," "The King on Main Street," "The Marriage Circle" and "Fashions in Love." His last roles were in "New Moon," "Morocco" and "The Easiest Way." He has made French, German and Spanish dialogue pictures and he is said to be the only person intrepid enough to have compiled a list of the world's fifteen best-dressed men (privately circulated).

■ ROLAND YOUNG, who has a sense of humor unsurpassed by any other stage or screen player, is an amiable contradiction of the aged adage that an Englishman takes twice as long as anyone else to appreciate a joke. Young takes about half as long as the next person to catch on, and his wit is spontaneous and highly original.

Born in London, Young was educated at Sherborne and at University College in the British capital, then embarked on the career which carried him to prominence on the stage. His adroit sense of characterization and subtlety of humor made itself manitest at once, and he played several important roles abroad, then came to New York.

His appearances on the New York stage include featured roles in "The Devil's Disciple," "The Last of Mrs. Cheyney," and "The Queen's Husband."

Although Young made his first appearance in a motion picture in 1919 as Dr. Watson in "Sherlock Holmes," it was not until the arrival of talking pictures that he was persuaded to consider the films as a career. He went out to the Metro-Goldwyn-Mayer studios in 1928 and since then has played in "The Unholy Night," "The Bishop Murder Case," "Madam Satan" and "The Southerner," in addition to the role of Count Strogoff in "New Moon."

Young declares that his favorite pastime is "drawing penguins." He is a remarkably clever caricaturist, and recently issued a book of verses about animals, "Not for Children," which is not only one of the best proofs of his versatility but has received flattering reviews.

Although he is English, he prefers to live in New York City rather than London and he hopes to be able to divide his time between stage and screen.

Roland Young

Grace Moore and Lawrence Tibbett

FOR the first time two noted singers of the Metropolitan Opera Company are paired in a screen romance in Metro-Goldwyn-Mayer's "New Moon," which co-stars Lawrence Tibbett and Grace Moore.

Tibbett, considered by many critics the leading operatic and concert baritone of the present day, made his debut on the audible screen in the original musical photoplay, "The Rogue Song," based on a story written especially for him by Frances Marion, scenarist, and John Colton, author of "The Shanghai Gesture."

Tibbett leaped to fame on the stage of the Metropolitan Opera House, New York, in Verdi's "Falstaff," playing the role of Ford, when he was twenty-six years old. He was recalled several times by the audience on that occasion and given an ovation that lasted fifteen minutes.

Since that time Tibbett has scored repeated successes in "Lohengrin," "Pagliacci," "Tales of Hoffman," "The King's Henchmen," and other operas, and has been enthusiastically received through the country on his summer concert tours.

The singer and screen star was born in Bakersfield, California. When he was six years old, his father, William Edward Tibbett, sheriff of Kern County, was killed in a fight with bandits. Mrs. Tibbett took Lawrence and her other children to Los Angeles, where she supported them until they were old enough to go to work. Lawrence attracted attention in amateur theatricals and later played Iago in "Othello," with the Shakespearian repertory.

During the war, Tibbett enlisted in the navy. Three days after his honorable discharge, he married Grace Mackey Smith, a former Los Angeles schoolmate. He was given a trial with the California Opera Company and made little progress in a year, during which time his wife had given birth to twin boys. Then he borrowed money on his life insurance and took his wife and children to New York.

After taking vocal lessons for six months and after persistent attempts, he finally secured an audition with the Metropolitan. After a few bit parts, his big chance came with "Falstaff."

Tibbett is an all-around athlete and is especially fond of swimming, motoring and aviation. He has several pet dogs, and he plays the piano.

Grace Moore, internationally famous Metropolitan Opera lyric soprano and musical comedy star, made her screen debut in the film dealing with the career of Jenny Lind, "A Lady's Morals."

Miss Moore was born in Jellico, Tenn., and after attending public schools in her little home town, went to study at Ward-Belmont College in Nashville. Although Miss Moore had always sung in the choir of the church at Jellico, her studies first aroused her ambitions for a musical career.

Under the auspices of the college, she made her first public appearance at the National Theatre in Washington, where she shared the program with Martinelli. Miss Moore says that several of the Washington critics commented upon this performance as the recital of "the lion and the mouse." However, the comments of the musical critics were so encouraging that the ambitious young singer came to New York in search of further opportunities.

DIRECTOR JACK CONWAY, GRACE MOORE AND LAWRENCE TIBBETT, ON THE SET

Her first important stage role was "Up in the Clouds." The producer of this light operetta referred Miss Moore to Dr. P. Mario Marafioti, one of the foremost voice specialists, and the latter said decisively that the voice held forth promise of a great future.

While studying with Dr. Marafioti, Miss Moore appeared in Irving Berlin's "Music Box Revue" in 1923, 1924 and 1925. She also appeared in "Hitchy Koo" and other light musical roles, as well as on the concert platform. Then, at the suggestion of certain Metropolitan officials, she concentrated on her studies for a year or two and made her debut at the Metropolitan in 1928 as Mimi in "La Boheme."

During the next two years her greatest personal triumphs were scored as Juliette in "Romeo and Juliette," Marguerite in "Faust" and the sensational "Manon" at the first performance at the Metropolitan of last season. Following the 1929 season Miss Moore made a European tour in which she appeared at the Paris Opera, also at the Cannes and Monte Carlo Opera Houses.

"Grace Moore's voice," wrote Samuel Chotzinoff in the New York World, "is a true lyric soprano, beautiful in every register. It is exquisitely colored and vibrant, with the deep quality of a good Stradivarius."

Miss Moore is enthusiastic about her career in Hollywood, but she will also continue her operatic work. She believes that talking motion pictures will do more for musical life in America than any other single factor.

BORIS MISJUDGES TANYA'S "FLURRY OF EMOTION"

THE DRAMATIC MEETING AT FORT DARVAZ

HIGHLIGHTS OF

MICHAEL AND HIS ADJUTANT DISCUSS THE FICKLENESS OF WOMEN

OUTSIDE THE

(Below)
POTKIN PAYS FOR HIS BRAVERY

(Right)
OUT FOR A NIGHT'S FUN

THE PRODUCTION

PALACE GATE

ON THE DECK OF
THE "NEW MOON"

THE KHIRZES
SALUTE THEIR
NEW LEADER

Tibbett in the Saddle

OUT on one of the "back lots" of the big Metro-Goldwyn-Mayer studio was a roistering group of what appeared to be mounted Russian brigands on horseback, uttering hoarse yells and wheeling all over the place on leaping horses. If there was any music it was drowned by raucous yip-yipping, punctuated by an occasional pistol volley.

A galloping figure shot across the field. It jumped a fence, emptied a six-shooter into the air and enveloped itself in a dust cloud as it swooped across in a circle. It was Lawrence Tibbett, Metropolitan Opera and screen star.

A wave of the arm brought Tibbett tearing to the sidelines, vaulting out of the saddle with the craftsmanship of a rodeo performer.

THE PERILOUS ARRIVAL AT FORT DARVAZ

"Just having some fun between scenes," he said, boyishly apologetic. "Most of these boys are cowpunchers, you know, and there are mighty fine range horses. Don't often get a ride on mounts like these.

"Really, I don't believe I could ride in an English saddle. You see I was brought up on a cattle ranch up in Bakersfield. I rode range myself during vacations until I was in a position to undertake my singing career. Where I come from it is as natural for a boy to stick in a Western saddle as it is for him to walk. And it's something he never forgets.

"After the death of my father, I was taken to Los Angeles to live. I was only seven years old then. As I grew older, spending my vacations on Uncle Ed's ranch, I naturally followed the other boys there and went range-riding to earn a little money, joining the other hands on the place. I think it was out there in the hills, alone in the world, as far the eye could see, that I first realized the joy of song, I sang as I rode, just for the enjoyment of singing, never dreaming that some day I would no longer ride the ranges but make a living with the aid of my voice.

"It was my love of singing on the ranges that almost cost me my life. It seems that Uncle Ed had been bothered a lot by an itinerant rustler who camped on his hills, stole or slaughtered his calves, sometimes poaching on his land and shooting deer out of season. He had been warned and ordered to leave the country but, instead, moved his camp higher up in the hills where he couldn't be found.

"Soon after this I was riding the range, seeing that the fences were secure and the grazing herds intact. It was one of those balmy summer days when the clouds look so blue and so high, the earth seems to be covered with a beautiful dome. My horse picked his way lazily through the brush and I began to sing. I don't know what it was I started to sing, for I stopped abruptly. From out of the brush there came a rifle shot and in the stillness of the warm afternoon air I distinctly felt the breeze of a whizzing bullet. I had no gun. I couldn't see where the shot came from and I heard no other sound. And I was only sixteen years old. I turned my horse in the opposite direction and raced back to the ranch house.

"Uncle Bert, a deputy sheriff, went up on the hunt and found the squatter, frightened more by the thought he would be lynched for pot-shotting at me than going to jail. He got neither. The boys at the ranch had been feeling their oats for some time without much action so they took him on that evening and ran him almost into Nevada.

"Some day I hope to get a ranch of my own, not to raise cattle, exactly, but for a home. I'd like my boys to know the ranges, to know horses and to love them. It's been a long time since I have known the freedom of the open spaces. It will be good to go back to it some time.

"I have another confession. I'd like to do a singing Western. Now don't dare say anything about 'horse operas.' We would have rollicking cowboy ballads. We did something of that nature in opera. Perhaps you remember 'The Girl of the Golden West.' I don't know if the time is right for such an undertaking or not, but I'd enjoy doing it tremendously, and I'll be accustomed to singing on horseback, at any rate."

New York Supplies Twice As Many Actors As California

MARION DAVIES
New York

WHAT state provides the most actors for American talking pictures? Which the fewest?

To those who get a thrill out of statistics, answers to these queries may prove interesting. At least the facts should provide fuel for those loquacious persons who like to enliven "small talk" at parties with authentic facts and figures.

New York state, with one hundred and four photoplay celebrities, leads the Union with a wide margin. California is its nearest competitor with fifty-nine; while Illinois is third, with forty-three; Pennsylvania fourth, thirty-six; Missouri fifth, twenty-eight; Ohio, sixth, twenty-three; Texas, seventh, nineteen; Massachusetts, eighth, seventeen; Kansas, ninth, with sixteen; Virginia, tenth, with twelve; and New Jersey and Indiana tied for eleventh place with eleven each.

To forestall argument it should be said that the classification here given was made on the basis of people who have attained sufficient importance to be listed on the screen in the casts of two or more feature-length pictures. The compilation limits itself to established players only. It does not attempt to cover the almost endless field of extras and bit players, who stream to Hollywood by the hundreds from every corner of the globe.

New York's championship list of one hundred and nine players has ear-marks of quality as well as quantity. Included are such individuals as Marion Davies of New York City, daughter of Judge Douras of that city; Constance Bennett, whose latest picture is "The Easiest Way"; Anita Page, of Flushing, Long Island; Leila Hyams, Billie Dove, Helen Jerome Eddy, Robert Montgomery of Beacon, New York; Charles King and Edward Nugent, of New York City; Jack Mulhall, of Wappinger's Falls; Kay Johnson, of Mt. Vernon, New York; Eddie Cantor, Douglas Fairbanks, Jr., and many others.

WILLIAM HAINES
Virginia

But then California, second in command, hasn't done so badly.

Probably the Chambers of Commerce of the coast cities concerned will give all creditto the climate.

But in any case, the roster of the Native Sons and Daughters of Filmland includes William Bakewell of Hollywood; Dale Fuller, the Mack Sennett comedy star, of Glendale; Carmel Myers, from San Francisco; Lawrence Tibbett of Bakersfield, and Aileen Pringle, San Francisco.

Just to keep the record from balancing too heavily either east or west, Illinois sits in the middle with Agnes Ayres, of Carbondale; Rod La Rocque, Polly Moran, Gloria Swanson, and Sue Carol, all from Chicago.

Good old Missouri, the "show-me" state, still farther west, comes along with uproarious Wallace Beery of "Min and Bill," Kansas City; Patsy Ruth Miller, of St. Louis; Jack Oakie, of Sedalia; Laura La Plante, of St. Louis, and a number of others.

JOHN GILBERT
Utah

The pendulum then swings back to the state of the presidents, Ohio, which also does well by picture folk. The list reveals Warner Baxter, of Columbus; Lillian Gish, of Springfield; Elliott Nugent, Dover, and Joe Brown, Holgate. Among Pennsylvania's delegation of thirty-six are Eleanor Boardman, of Philadelphia; George Bancroft, Philadelphia; Hedda Hopper, of Hallidaysburg; the deft and dapper Adolphe Menjou, of Pittsburgh, and Lois Wilson, also of Pittsburgh.

Texas gave to the cameras Guinn (Big Boy) Williams, son of the Congressman from the Thirteenth District; Joan Crawford, from San Antonio; Bebe Daniels, of Dallas; Jacqueline Logan, Corsicana, and John Boles, Greenville.

And ex-President Coolidge's former bailiwick offers Lewis Stone, perhaps the handsomest of all character actors, from Worcester, Mass.; Thelma Todd, Lawrence, and Benny Rubin, Boston.

Sweeping west to Kansas, one finds on the roll of cinematic honor the names of Buston Keaton, of Pickway; Zasu Pitts, Parsons; Buddy Rogers, Olathe, and Claire Windsor, Coffee City.

The Old Dominion State, Virginia, offers William Haines, of Staunton; Julia Faye, of Richmond; Richard Arlen of Charlottesville, and Francis X. Bushman of Norfolk. Such a listing could go on and on, but it is sufficient to pass by the rest of the states with the biggest star of each: Alabama, John Mack Brown; Arizona, Lloyd Hughes; Arkansas, Corinne Griffith; Connecticut, Robert Ames; Delaware, Estelle Taylor; Florida, Evelyn Brent; Georgia, Oliver Hardy; Idaho, Jeanette Loff; Indiana, Monte Blue; Iowa, Conrad Nagel; Kentucky, Catherine Dale Owen; Louisiana, Leatrice Joy; Maine, Esther Ralston; Maryland, Charley Chase; Michigan, Colleen Moore; Minnesota, Richard Dix; Montana, Gary Cooper; Nebraska, Harold Lloyd; Nevada, Doris Dawson; New Hampshire, Lew Cody; New Jersey, Alice White; New Mexico, Don Alvarado; North Carolina, Sidney Blackmer; Oregon, Russell Gleason; Rhode Island, Eddie Dowling; South Dakota, John Miljan; Tennessee, Dorothy Jordan; Utah, John Gilbert; Vermont, Rudy Vallee; Wisconsin, Marian Nixon.

JOAN CRAWFORD
Texas

This list is admittedly incomplete, but serves to give an idea of the stars' birthplaces.

"MIKE" ANGLES WATCHED

"Microphone angles" as well as camera angles have to be considered when singers are photographed in talking pictures.

For instance, when Lawrence Tibbett and Grace Moore sang their "Wanting You" duet in "New Moon" at the Metro-Goldwyn-Mayer studios, they were carefully rehearsed first for camera angles—that is, angles at which to face the camera. Then the microphone was set, and each angle tested for vocal effectiveness.

In some cases camera angles had to be changed so that the voice angle could be perfect. Lighting and cameras were altered so that the best positions for recording the songs were achieved.

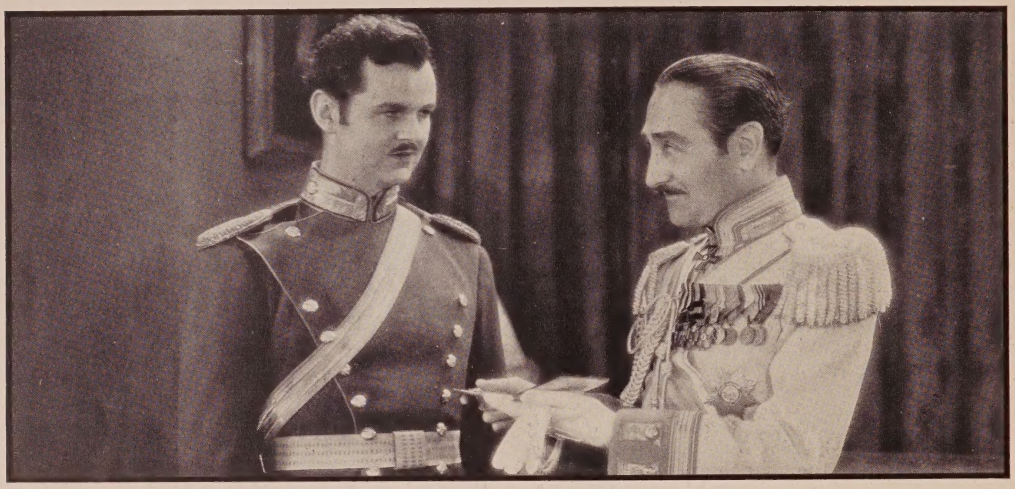
According to Douglas Shearer, recording director at the studios, a singer, by turning slightly away from the microphone on certain notes, can lose as much as thirty per cent. of his effectiveness.

TIBBETT ELECTED

Lawrence Tibbett, opera and movie star, is the latest person elected a member of the "light valve club," that unique little organization of sound technicians at the Metro-Goldwyn-Mayer studios.

Any man who breaks a "light valve" is elected to the club. And, strangely enough, in all his singing, Tibbett has never done this. The sharp noise of a clanking sword he wore in "New Moon" finally elected him.

The "light valve" is a delicate apparatus inside the sound recording machine, which regulates the photography of sound on film. A sudden sharp noise, jarring the delicate apparatus by a quick vibration, sometimes breaks the microscopic wire in it, and the apparatus has to be repaired, which takes a moment or so, while the company on the stage waits. So nearly perfect are these machines today that "breaking" one is increasingly difficult, hence members of the "club" are getting scarce.



MICHAEL'S REWARD GOES BACK TO ITS DONOR

GRACE MOORE DRAMATIST IN SONG, SAYS TEACHER

"She sings with her brain, as well as with her voice. I call her a dramatist in song."

This is the secret of the appeal of Grace Moore, Metropolitan opera and screen star, according to Dr. P. Mario Marafioti, former Metropolitan voice expert, trainer of the voices of many a famous operatic star, who ranks as one of the greatest voice authorities in the world.

"Miss Moore has an almost uncanny appeal to an audience," said Dr. Marafioti recently. "When one analyzes the reason, one finds that the secret is mental rather than purely a matter of audible sound. Whatever Miss Moore sings, she dramatizes. When she sings 'Ave Maria,' for instance, she is really praying, and because of the sincerity of it, it grips the audience. And she does the same thing with every song that she sings."

Dr. Marafioti perhaps knows Grace Moore better than she knows herself. She was in musical comedy when she first came under his tutelage, and it was through his teaching that she entered grand opera, and finally scored her sensational triumphs in "La Boheme" and "Faust" at the Metropolitan.

When she came to the Metro-Goldwyn-Mayer studios, to appear in her first talking picture, a story based on the life of Jenny Lind, she found Dr. Marafioti there before her, as he had been lured from opera to supervise the training of the voices of famous screen stars at the studios.

"Grace Moore," said Dr. Marafioti, "is an odd mixture of timidity, sincerity, and, oftentimes, self-consciousness, and her capacity for work is amazing. Brought up in the Tennessee mountains, she first began to sing while attending college, and her gorgeous natural voice won her concert engagements, followed by musical comedy.

"When it was first suggested that she try grand opera, she was afraid of the idea. But when she found that opera is natural singing, the same as any other form of real art, she began to see how song could be dramatized in it. She cannot really sing a song until she feels it—until she can experience the emotions the song can generate.

"She approaches each new song in the spirit of a student, examines it, practices it, and seeks to become sensitive to every bit of dramatic feeling in it before she essays it in public. This trait makes her a great artist."

Horses Come Back

Motion picture horses, long at pasture because of the scarcity of Western drama since the advent of the talkies, are coming back into their own again.

More than two hundred of them figured in the filming of "New Moon," Metro-Goldwyn-Mayer's new picture, co-starring Lawrence Tibbett and Grace Moore. Tibbett rides Palamino, once a famous Western equine actor, at the head of 200 horsemen. Among the horses are many which have appeared in Hoot Gibson, Jack Hoxie, Tom Mix, and other Western dramas.

Although many of the horses had not worked for months, all proved just as "camera-wise" as when in regular training, according to Jack Conway, the director.

New Studio "Fog"

Studio "fog" that will alter the scenery and not disturb the voices of singers is the latest problem engendered by talkie pictures. It was solved in the filming of fog scenes in "New Moon" on the Metro-Goldwyn-Mayer lot.

Old-time artificial fogs, such as smokes ar acid and ammonia, would have made singing impossible. So studio technicians sought a new method, which would not affect the voice.

The principle of spraying lacquer on automobiles solved the problem. Fine mineral oil was atomized by compressed air sprayers and loosed as a billowing fog. This has been proved harmless to the throat, so should be of great value in all sequences where singing or speaking must take place under these conditions.

DIRECTOR CONWAY POSES HIS STARS FOR A SEQUENCE IN "NEW MOON"

Four Voices in One

Can one man be a whole quartet? Lawrence Tibbett has answered this question in the affirmative.

Tibbett, who is appearing with Grace Moore in "New Moon," has made a phonograph record of a song in which he sings every part in a quartet, modulating his voice for each.

The opera and film star worked out the idea with Paul Neil, sound technician. He first sang the base part of the song, then the two baritone parts, and lastly the tenor. The four separate sound tracks were "mixed" and a single record made of all of them, thus producing a perfect rendition of a quartet.

Only a voice with Tibbett's tremendous range could do such a trick, as the harmony ranges from the lowest bass notes to the highest tenor. pitch.

A Russian Fort

A former staid real estate tract near Culver City, California, took on a new aspect through the agency of motion pictures. Where a short time before only red flags and realty signs abounded, a big Russian fort, manned by stalwart Turkomen and costumed Russian soldiers, rose almost overnight.

This picture set was erected for "New Moon," in which Metro-Goldwyn-Mayer is co-starring Lawrence Tibbett and Grace Moore. Several hundred men manned the odd fort, designed from an actual building of the kind by Alexander Toluboff, once a Russian government architect in Turkestan, now a cinema scenic designer.

The fort is one of several elaborate settings constructed for the new picture, in which the two famous opera stars appear together for the first time.

A Metro-Goldwyn-Mayer PICTURE

This book sold only in theatres showing "NEW MOON." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, New York.

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